*The*

# Florida Architect

**Official Journal of the Florida Association of Architects of the American Institute of Architects**

**FEBRUARY, 1955—VOL. 5, NO. 2**




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THE FLORIDA ARCHITECT is published monthly under the authority and direction of the Florida Association of Architects' Publication Committee: Igor B. Polevitzky, G. Clinton Gamble, Edwin T. Reeder. Editor: Roger W. Sherman.

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McMURRAY ... ZE MIAMI


# Pass The Word Along.

Word-of-mouth history among personnel of the U. S. Navy records a classic comment to John Paul Jones' historic pronouncement that "*We have just begun to fight.*" The story tells of a seaman in the tangled rigging of the crow's nest, wounded, bleeding, and sorely in need of respite, who, upon hearing his commander's message to the British, passed out with these dying words: "*Some guys don't never get the woid!*"

The sheet of stickers enclosed with this issue of the FLORIDA ARCHITECT has as its only purpose the passing of the word about a situation that should be the concern of everyone connected with the construction industry and interested in the education of its future leaders in Florida.

It is too commonly thought that only architecture is taught in the College of Architecture and Allied Arts at the University of Florida. Such is far from the truth.

Graduates in the Department of Building Construction will be tomorrow's building superintendents and contractors. Out of the college will come Florida's future interior decorators, commercial artists, and other professionals whose work requires a college education which combines science with a knowledge of art.

It is time to "*pass the word.*" The College of Architecture and Allied Arts at the University of Florida had its beginning over 25 years ago as a small class in the attic of Peabody Hall. It has since grown to become fourth largest in the nation and the largest in the South. Long ago it became far too large for the attic. So it was moved to new quarters which now consist of four *poorly lighted, poorly ventilated frame wartime shacks.* It is still there!

Students and faculty both deserve better than this. The only people who can provide them with a permanent building are the members of the Florida State Legislature.

Legislators have many problems to face besides this one; and state funds are certainly not unlimited. We do not want to pressure anyone. But let's accept the responsibility of our industry and "*pass the word.*" *A factual letter or telephone call to your Representatives and Senator will go a long way toward correcting this deplorable situation.*

If everyone who receives this copy of the FLORIDA ARCHITECT will see that the ten stickers are placed on ten different letters to someone else in the construction industry, 28,000 people will get the word and possibly pass it on.

F.A.A. COMMITTEE ON EDUCATION AND REGISTRATION
SANFORD W. GOIN, *Chairman*
R. DANIEL HART
ALFRED B. PARKER
JAMES GAMBLE ROGERS, II
MARION SIMS WYETH

**PASS THE WORD ALONG—TODAY! Right NOW the Legislature is considering appropriations for needed construction. More facts on why a new building is needed for the College of Architecture and Allied Arts appear in question and answer form on page 3 of this issue. Use them in a letter WITH A STICKER ON IT.**

# Questions About A College

**At the University of Florida, four crowded, temporary, makeshift buildings now house the College of Architecture & Allied Arts. Now under consideration by the Legislature is a fund of $1.5 million to build adequate quarters. Here are facts about the current situation.**

**Q:** *What units comprise the College of Architecture and Allied Arts?*

**A**—The Department of Architecture, the Department of Art, the Department of Building Construction, the Department of Community Planning, the Bureau of Architectural and Community Research, and the University Center of the Arts.

**Q:** *How does the demand for college work in these fields compare with the demand in other fields at the University of Florida?*

**A**—The College is one of the larger units of the University. Last year, for example, the Department of Architecture stood sixth in size among the 70 or more upper division departments. In fact, the Department's teaching load was exceeded by only six of the University's twelve upper division colleges and schools. Enrollment in the Department of Art is at an all time high, with almost 700 course registrations.

**Q:** *How does enrollment in architecture and the arts at the University of Florida stand in comparison with that at other universities?*

**A**—Enrollments in art and architecture are the largest in the South, and the enrollment in the program in architecture is fourth in size in the Nation. Since the College provides leadership for America's largest industry—construction—enrollment seems destined to continue at a high level.

**Q:** *How does the demand for graduates of the College stand in relation to the supply?*

**A**—The College now graduates more than 100 men and women a year, yet the demand continues to exceed the supply. In architecture, for example, the Southern Regional Education Board reports that by 1960 three architects will probably be needed for every two now in practice in the South. And to fill the 150 or more new positions in community planning in this country every year, there now are scarcely a hundred graduates.

**Q:** *Does the College have adequate physical facilities to carry out its tasks at the present time?*

**A**—No, it does not. The College occupies four makeshift, wooden buildings located in three widely separated areas of the campus. These temporary structures — one built as a barracks-type hospital and another as an emergency library annex—are poorly arranged for their present use, and are grossly inefficient in terms of even the lowest educational standards.

**Q:** *Even though the College structures are temporary, is there sufficient space to meet the demands for teaching, research, and service?*

**A**—Definitely not. Students are packed so tightly that twice as much space per student would be required to provide merely "acceptable" conditions. Three times as much space would be necessary to bring conditions to what the National Architectural Accrediting Board terms "adequate." Beginning students are forced to work in triple shifts, and even corridors are used for classes. Library and office space is likewise desperately overcrowded.

**Q:** *Will the $1.5 million the University is requesting in 1955 for a building provide adequate facilities to meet all the demands placed upon the College?*

**A**—By no means. 200,000 square feet of space is required and the proposed first unit will provide less than 90,000 square feet. After subtracting the cost of furniture and equipment, utility connections, architects' fees, insurance, and contingencies, only $1.2 million will be available for construction. Hence, some of the temporary buildings must continue in use until funds are available for the second unit of the new structure. A third unit will be necessary to provide space for increased enrollment during the next decade.

**Q:** *What are other universities doing to provide space for architecture and the arts?*

**A**—Auburn, Arkansas, Cincinnati, Georgia Tech, and many other universities have recently completed buildings. Still other institutions have buildings in the planning stage. Georgia Tech, with an enrollment smaller than Florida's, has recently invested more than $1 million in a building for architecture alone. Arkansas, with an enrollment far below Florida's, has recently completed a new building at a cost of $1 million. And Yale University has recently completed a $1.7 million *addition* to its existing building. Columbia University is seeking $9 million to construct a new group of buildings for architecture and related fields.

# "Let's Talk Some Economics"

**This was originally prepared as a talk before the Student Chapter. It offers sound advice to every architectural neophyte. But it also is a good-humored, but none-the-less keen, commentary on a particularly important phase of professional practice.**

By SANFORD W. GOIN, F. A. I. A.

If a discussion of this kind is to be worthwhile, it should contain information you can use. If it is to be remembered, it should bring hope and encouragement in addition to any disillusionment that might be included. So, let's talk about a side of architecture which will eventually become a most important factor in your life, if the profession of architecture is to be your means of livelihood.

I do not think that anyone with experience in the profession would be so dishonest as to lead you to believe that very many people ever become wealthy practising architecture. Some have, it is true; and some may yet do so, but not many. Architecture can produce a good living for you and, if you are frugal and use good judgment, you may even be able to insure your old age against want. Beyond the first point I am not yet qualified to advise you.

There are many heartaches in the practice of the profession — but also many bright spots and good deep belly laughs. One of the favorite stories in our office tells of the time when one of the stenographers, after answering the telephone, called upstairs to the drafting-room and reported that a man wanted to know what kind of pencils were needed in drawing plans for a house. The suggestion came back immediately: "*Tell him one with a point on it.*" Another voice yelled: "*Ask if it is a big house or a little one.*"

Basically from the economic point of view, financial success in architecture is controlled by the same influence as control all other businesses. Except in the very worst kind of depression, there is usually a demand for quality goods. You alone can control the quality of your service. But if you constantly strive to make it superior to service offered by others, you will probably always find a ready market. So first, let's deal with the quality of your work as an economic factor in your future.

Who is it that furnishes the yardstick by which the quality of your service is measured? I am not sure that anyone has the answer; but it most certainly is not you. Demand for your services is controlled by the same economic law as controls demand for a sack of potatoes. The biggest and best ones always bring the best price; and when potatoes are plentiful, the little ones just do not sell at all. Remember Mr. Wilson and his birddog episode, I hasten to point out that my reference to small potatoes is strictly an example of the basic law of supply and demand and nothing personal is intended.

But the question remains: How, as a young graduate, can you be sure of a sale for your services and at what price? First you need to know something of the market in which you are going to do business. What do you have to offer that someone is likely to need? As far as employment in an architect's office is concerned — and that is the way most of us start — I think I can tell you without hesitation that your greatest assets will be honesty, willingness to work and learn, commonsense, and the best draftsmanship you are capable of producing.

I mention draftsmanship, because that is the architect's stock in trade. It is the medium through which his design is illustrated and, through illustration, is translated into a completed building. To state this another way, it might be said that architectural design does not become architecture until it is built. Clear, concise, accurate drawings are the essence of most construction contracts.

The architect is responsible for the production of these drawings which constitute the pattern from which the building is constructed. If there are errors in the pattern, you can readily understand how the architect might be called upon to pay for correcting the construction mistakes which can be traced to his poor work. It does not take many such mistakes to teach you the economic value of good draftsmanship.

I would, therefore, advise you to learn all you can of drafting and construction, not only for their value to you as a practitioner, but in order to make yourself more valuable to the man who hires you during your apprentice years. The more valuable you are to the man who hires you, the more chance you have for steady employment. And the steadier your employment, the better are your chances for learning and shortening the time of your apprenticeship.

Everyone is interested in the pay which they are to receive for their work. That is natural. But it is also natural for a prospective employer to become a little irritated when an inexperienced applicant for work makes the amount of his salary the subject of his first inquiry about the job. The

employer probably knows more about your value to him than you do, but it might be helpful for you to know something about some of his problems before being too quick to call him a mercenary slavedriver.

In the first place, remember that you are to all intents and purposes a "greenhorn." It will be several years before you can be left to your own devices in producing drawings that have to serve as contract documents for buildings involving substantial sums of money. So, being a greenhorn, you will need help in learning to do your job. Either the architect or one of his more experienced men must take time out to give you this help. It should not take a super-mathematician to figure out that under such circumstances you are costing the office not only your own salary, but the cost of the time of the one who assists you.

Suppose, for instance, that you start at the average rate of $1.00 per hour for men with no experience. And suppose further that one of the senior draftsmen, who, perhaps, is drawing $3.00 per hour, has to spend half of his time showing you what to do. This makes your cost to the office $2.50 per hour at the minimum.

In addition to that, there is overhead to be considered. In our office the overhead amounts to about $1.85 per drafting manhour. For an office of ten men this would mean $18.50 per hour for overhead alone. In order that you might have some conception of what overhead really covers, here are a few of the items: In Gainesville an occupational license of $50 must be paid by each of the principals in a firm, together with a state and county license of $15.25 each, plus an annual registration renewal fee of $21.00 each, just for the privilege of practicing our profession. In addition to this, there are dues in professional organizations, rent, lights, heat and air conditioning, stenographic help, supplies, blueprinting, telephone and telegraphic expense, retainer fees for attorneys and accountants, mileage, depreciation of equipment, insurance (including employers' share of Social Security, Unemployment Insurance, Workmen's Compensation, liability insurance, destruction of valuable papers, etc.), and many other items too numerous to mention here in detail.



**SANFORD W. GOIN — No mercenary slave driver; but an exponent of good hunting, good business, bright spots and belly laughs.**

You might be surprised to learn that in addition to what we pay our draftsmen it costs better than $15.00 per hour just to keep the doors open, and ours is not what you would call a large office either. A check with other offices will indicate pretty much the same ratio of overhead costs to drafting manhours.

So you see there are many factors that bear on the salary you may obtain. Do not be too disappointed if the first man you ask for a job offers you less than you think you are worth. It will be some time before you are worth even your share of the overhead. At the same time, don't be discouraged. If you have the right background and the ability to learn, it does not take too many years before you can earn what would generally be considered a fair income.

Our profession is pretty much like all the others. You cannot start at the top. Gainesville is a good place to observe the architectural profession. The city is not so large but that you can get to know all of the practicing architects. Observe their work their relations with each other and the many other things that should be of interest to you about them. I am quite proud of the relationship among the practicing architects of Gainesville and Ocala. We have proved to ourselves that it is economically sound for architects to work together.

There is a lot to be said for working together. First it brings a feeling of friendship that permits the exchange of ideas — and this in itself is good for architecture. Hardly a day goes by that two or more of the five offices in Gainesville are not in communication with each other. Perhaps it is only a matter of borrowing a set of drawings or, "*How did you specify so-and-so?*" Then again it might be a warning that, "*John Doe has just left our office and might be heading your way. Confidentially, John Doe sounds like he might be shopping for a cheap set of blueprints, so watch out for him.*"

We are in constant competition but, thank heaven, the competition is to see who can produce something better than the others. We know what it costs to produce a good job, so we do not try to kid each other or our clients. We supplement each other's weaknesses and strengths. And I am happy to say that all of us stay just as busy as we want to be or as health and size of force permit.

I would like to place great stress on the economic value to you of always having something good to say of your fellow architect. The world expects you to run down your competition and when you do just the opposite, you increase your stature, make yourself different and attract attention. Furthermore, the lay public is woefully ignorant of the architect's place in the economic world. To allow a division in the ranks simply adds to their confusion as to what service they should expect of our profession and what they should pay for that service. One of the oldest military maxims is that of "divide and rule." You may be quite certain that there will always be those who will try to pit architect against architect and thereby control the situation. So I implore you, as students and future architects, to be slow in your criticism of the other fellow.

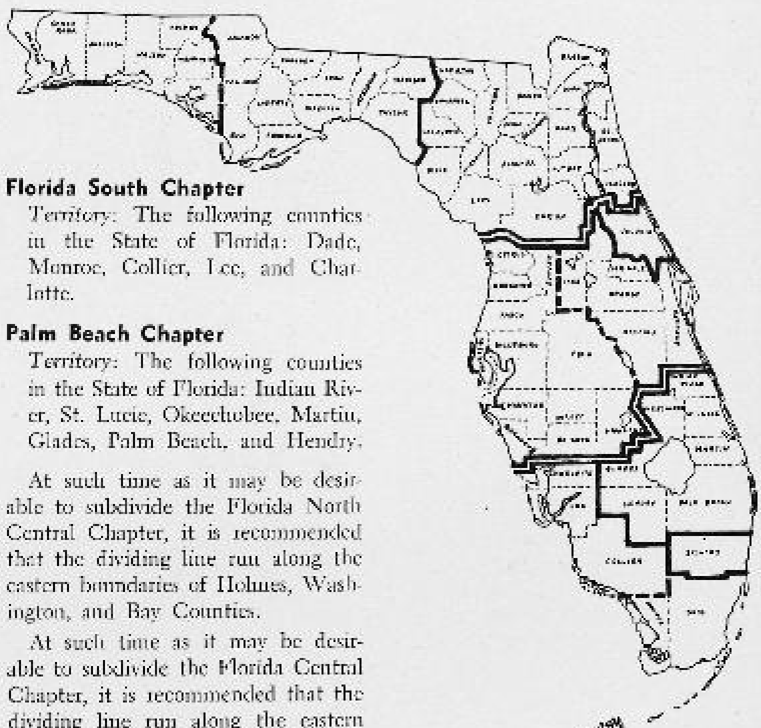
In closing, and since we are talking about economics, there are two remarks on fee-cutting which I have used over and over again as examples of what I feel to be a good, sound economic principle:

*First*: I have always maintained that if an architect wanted to starve to death, he might as well rest while doing it.

*Second*: In answer to those who would quote another architect's fee as a means of inducing me to lower mine, I have always maintained that I have no quarrel with the other fellow's fee. He knows what his services are worth.

# Re-Districting Program Is Approved

Committee Chairman
**WILLIAM T. ARNETT** reports
on area and By-Law changes.



In order to implement the plan of redistricting adopted at the 1954 Convention of the FAA in Palm Beach, the Committee on Redistricting proposes that the A.I.A. chapters in Florida undertake the revision of chapter territories in accordance with the following plan. In the case of the Broward County Chapter, and the Daytona Beach Chapter, no change in territory is necessary.

For a map showing existing chapter territories, see the October 1954 issue of *The Florida Architect*. The territories listed below are in accordance with the suggested plan of redistricting shown in the same issue, with the exception of the Lower West Coast area where certain revisions have been suggested at the instance of the architects in that area.

**Broward County Chapter**
*Territory*: Broward County, Florida.

**Daytona Beach Chapter**
*Territory*: Volusia County, Florida.

**Florida Central Chapter**
*Territory*: The following counties in the State of Florida: Brevard, Seminole, Lake, Orange, Osceola, Sumter, Citrus, Hernando, Pasco, Polk, Hillsboro, Pinellas, Highlands Hardee, Manatee, DeSoto, and Sarasota.

**Florida North Chapter**
*Territory*: The following counties in the State of Florida: Nassau, Duval, Baker, Columbia, Hamilton, Suwannee, Lafayette, St. Johns, Clay, Bradford, Union, Alachua, Gilchrist, Dixie, Flagler, Putnam, Marion and Levy.

**Florida North Central Chapter**
*Territory*: The following counties in the State of Florida: Madison, Jefferson, Leon, Gadsden, Jackson, Calhoun, Taylor, Wakulla, Liberty, Franklin, Gulf, Holmes, Walton, Okaloosa, Santa Rosa, Escambia, Washington, and Bay.

**Florida South Chapter**
*Territory*: The following counties in the State of Florida: Dade, Monroe, Collier, Lee, and Charlotte.

**Palm Beach Chapter**
*Territory*: The following counties in the State of Florida: Indian River, St. Lucie, Okeechobee, Martin, Glades, Palm Beach, and Hendry.

At such time as it may be desirable to subdivide the Florida North Central Chapter, it is recommended that the dividing line run along the eastern boundaries of Holmes, Washington, and Bay Counties.

At such time as it may be desirable to subdivide the Florida Central Chapter, it is recommended that the dividing line run along the eastern boundaries of Sumter County and the eastern and northern oundaries of Polk County.

At such time as it may seem desirable to subdivide the Florida South Chapter it is recommended that the dividing line run along the southern and eastern boundaries of Collier County.

## By-Law Changes

In order to implement the plan of redistricting adopted at the 1954 Convention of the FAA in Palm Beach, the Committee on Redistricting proposes the following changes in the Constitution and By-Laws of the Association.

References are to the printed edition approved December 7, 1946. Material which has been added or changed is indicated by italics.

1. Revise Paragraph (a) Setction 1, Article IV, to read as follows:
   "(a) The Association shall consist of all corporate members and all associate members of all Florida Chapters of The American Institute of Architects, *and all student members of the University of Florida Student Chapter of The American Institute of Architects*. Every registered architect in the State of Florida is assigned to the jurisdiction of the Chapter of The American Institute of Architects which covers the area in which he practices or resides."
2. Following Section 1, Article IV, add a new section as follows:

   Section 2

   "*Corporate and associate members of the Chapters in North Florida shall constitute the Florida North Section of the Association, those in Central Florida shall constitute the Florida Central Section, and those in South Florida shall constitute the Florida South Section. Student members of the University of Florida Student Chapter shall constitute The Student Section of the Association.*"

3. Redesignate present Section 2, Article IV as "Section 3" and redesignate the remaining sections of Article IV so as to provide proper numerical sequence.

4. Revise Paragraph (a) Section 1, Article V, to read as follows:
"(a) The Officers of the Association shall be a President; Vice-Presidents, one from each *corporate Section*; a Secretary and a Treasurer. The immediate Past President automatically becomes a member of the Executive Board, which is not an elective office. All elective officers shall be corporate members of The Institute."

5. Revise Paragraph (b) Section 1, Article V, to read as follows:
(b) All Officers *with the exception of the Vice-Presidents* shall be elected for *terms* of one year. No Officer shall be eligible for re-election to succeed himself more than once, except the Secretary and/or Treasurer, who may not hold office longer than two consecutive years, unless so voted by a two-thirds ballot vote at the annual Convention."

6. Following Paragraph (b), Section 1, Article V, add a new Paragraph (c) as follows:
(c) *Beginning in 1955, one Vice-President shall be elected for a term of one year, one for a term of two years, and one for a term of three years.*
*Thereafter, one Vice-President shall be elected each year for a term of three years.*"

7. Redesignate present Paragraph (c), Section 1, Article V, as Paragraph (d) and redesignate the remaining paragraph so as to provide proper alphabetical sequence.

8. Revise Section 3, Article V, to read as follows:
"*Under the direction of the President, each Vice-President shall exercise general supervision of the affairs of his section.* The Vice-Presidents in their order of election shall, in the absence of the President, preside and perform all the duties imposed upon the President."

9. Revise Paragraph (a), Section 1, Article VI, to read as follows:

*(Continued on Page 19)*

# Chapter News & Notes

### Executive Board Meeting

Work of the 1955 F.A.A. Administration got off to a flying start at its first Executive Board meeting, held at the Hotel Roosevelt in Jacksonville on Saturday, January 8. It was a well-attended meeting, with five of the Association's seven vice-presidents and seven directors or alternate directors present. Present also were IGOR B. POLEVITZKY, past-president of the F.A.A., and WILLIAM T. ARNETT, Dean of the College of Architecture and Allied Arts of the U. of F. Mr. Polevitzky attended as a director-at-large, and Dean Arnett was there to explain the final results of the work on re-districting accomplished by the committee of which he is chairman.

Here in brief are actions of the Board:

*On Appointments:* As authorized by the Palm Beach Convention, the Board elected an assistant treasurer—MORTON T. IRONMONGER, of Broward County Chapter—to work with Secretary-Treasurer EDGAR S. WORTMAN. PRESIDENT GAMBLE named chairmen of six standing committees and five additional special committees, with the request that they select membership themselves. *(Personnel of these committees will be reported in full detail as soon as complete information is available from chairmen.–Ed.)*

*On the Budget:* Only new point of importance was a decision to make available from F.A.A. general funds the sum of $250 as a scholarship for an architectural student at the University of Florida. The Committee on Education was asked to formulate qualifications for the scholarship for a full report at the next Board meeting to be held in Daytona Beach April 16th. Also, a new budget committee was formed.

*On Re-Districting:* The Committee's report is published in full elsewhere in this issue. In discussing it the Board went on record as desiring a reaction from each Chapter as to new chapter boundaries; and the point was made that formation of new chapters should spring from the needs of localities with full cooperation of existing chapter memberships.

*(Continued on next page)*

**TO CHAPTER MEMBERS**

**News of what's happening in your chapter should be appearing regularly in these columns. If it does not appear, the obvious conclusion of a reader is that nothing is happening to architects in your locality.**

**That certainly can't be true! For buildings are going up, business is good, architects are busy in all sections of the State.**

**But not ALL of you are TOO busy to let others know about your activities. Speak up in your meeting about this. And help see to it that information on your Chapter affairs is reported each month as it should be. Merely write the editor of this magazine about what's happening.**

**OBJECTIVES**

The objectives of the Florida Association of Architects shall be to unite the architectural profession within the State of Florida to promote and forward the objectives of the The American Institute of Architects; to stimulate and encourage continual improvement within the profession; to cooperate with the other professions; to promote and participate in the matters of general public welfare, and represent and act for the architectural profession in the State; and to promote educational and public relations programs for the advancement of the profession.

### Florida South

Miami's ROD & REEL CLUB, on Hibiscus Island, was the scene, on the evening of January 15, of the Annual Architect's Ball. As forecast, it was strictly a fun affair, with members, their ladies and their guests, dressed for a gala evening. And it was just that. The dinner was preceded by a cocktail party. There was fun and dancing after dinner — with one highlight of the evening the presentation of awards of the *Architects' Anonymous exhibit*. This was a weird collection of contraptions, both stationary and mobile; and that judged as a first award by the jury was finally pinned to the office of Polevitzky and Johnson and consisted of an Erector-set cage, complete with whirring cogs, clanging bells and blinking lights.

Another highlight of the evening was offered by famed TV impersonator DEAN MURPHY who kept his audience in the best possible frame of mind for almost an hour and never repeated a joke. Business highlight was the somewhat less than solemn installation of officers, with smiling SAM KRUSE accepting a new gavel from retiring president EDWIN T. REEDER.

### Florida Central

The first quarterly meeting of the year was held at the Sarasota Bay Country Club on January 8, where the Chapter members were guests of the Sarasota-Bradenton Architects' Association. The dinner meeting in the evening was unusually well-attended, with more than 150 guests assembled to hear a most interesting and stimulating address by SERGE CHERMAYEFF, professor of Architecture at the Graduate School of Design, Harvard University.

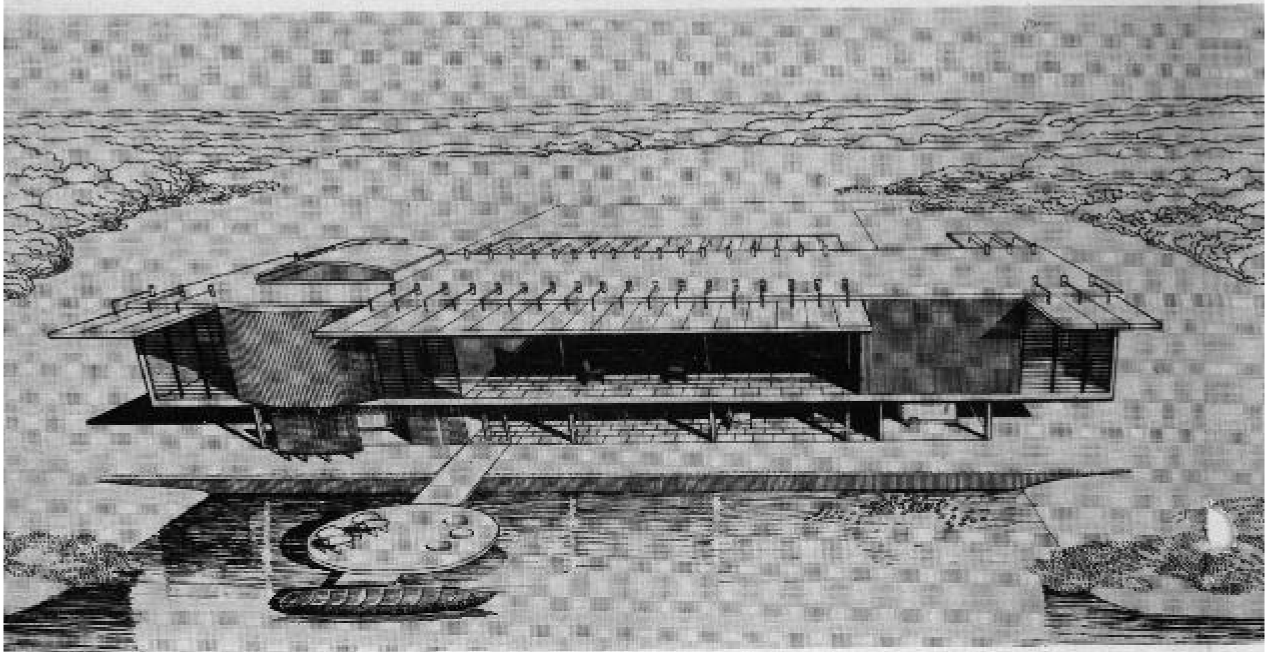
Next meeting of the Chapter is scheduled for April and will be held at Lakeland.

### Broward County

A three-man committee, headed by WILLIAM BIGONEY and including

*(Continued on Page 17)*

# -lorida Architects Lead Field in

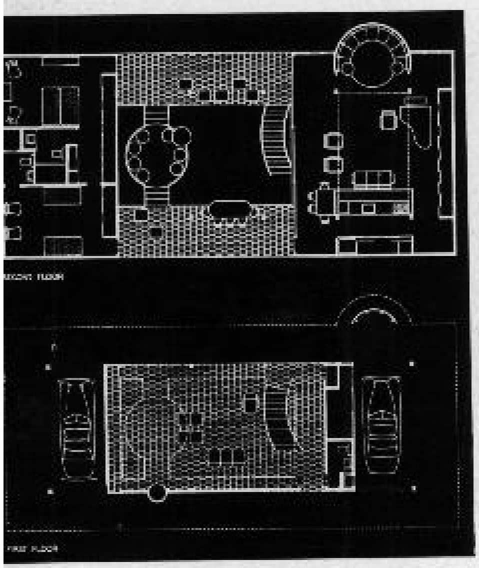


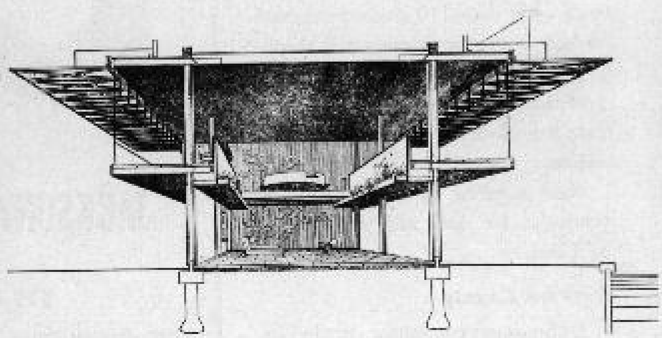
RST DESIGN AWARD

ouse, Siesta Key, Florida

ul Rudolph, Architect

This waterfront house for a couple of business people interested in music was judged "a remarkable concept" by the jury and "the best piece of progressive architecture submitted." To provide a better view and to avoid ground moisture in living areas, the house is raised on stilts, with living and bedrooms separated on the second floor by a two-story patio. These second-floor areas are joined by galleries reached by a central stair. Galleries are cantilevered from a row of columns on either side of the patio and are shaded by a series of hinged panels. These serve as sun protection when raised and as hurricane protection when lowered and can be controlled from within. The house, which the Jury said "had the most originality," includes a round sitting deck suspended within the patio between the galleries. The living room is designed for use as a stage during musical gatherings.





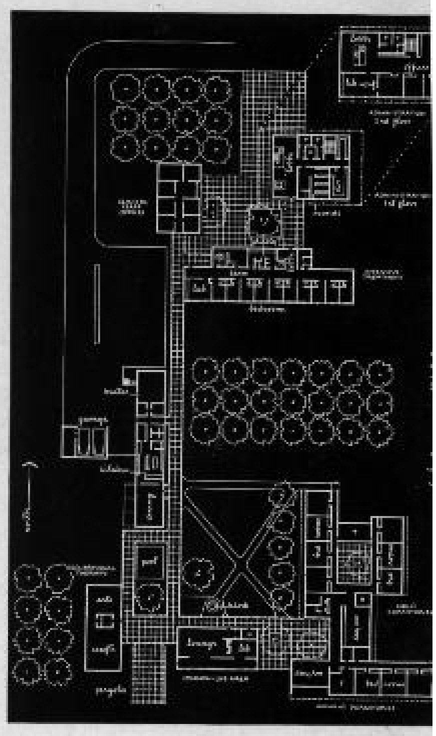
Transverse section in perspective, looking from the living room toward the sleeping areas.

# National Design Competitio

Florida architects have taken top honors in the second annual Design Awards Program sponsored by *Progressive Architecture*. From the more than 500 designs submitted by outstanding architects from every section of the country, PAUL RUDOLPH, of Sarasota, won the competition's First Design Award and also the Design Award in the residential category. The firm of SHERLOCK, SMITH AND ADAMS, of Tallahassee, won an Award Citation in the competition's health category.

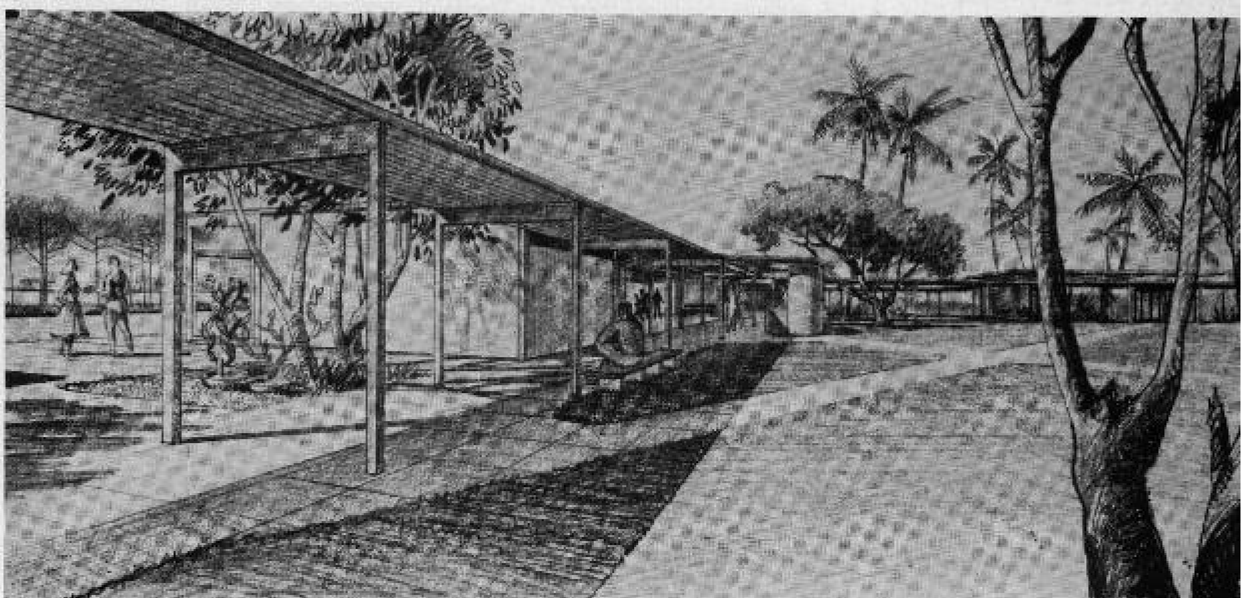
From entries of work in the initial design stage a distinguished jury, headed by DR. WALTER GROPIUS of Bauhaus fame and now of Cambridge, Massachusetts, selected only those designs that *"could truly be called progressive . . . that represented actual and provable advance."* The jury included architects CHARLES M. GOODMAN, MORRIS KETCHUM and PAUL SCHWEIKHER, and engineer EDGARDO CONTINI. Awards were presented in New York by P/A editor THOMAS H. CREIGHTON.

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**This project was planned as a "therapeutic community" for the study and development of treatment methods for alcoholism. Excellence of the plan prompted the Award Citation. The plan is an open one, imparting a feeling of freedom; and the building will be non-institutional in character with interiors that have easy access to gardens and grounds. This new Center, which includes an administrative unit to serve as State Headquarters for the Alcoholic Rehabilitation Program, will provide facilities for about 50 male and female patients, with a section for outpatients. The scheme has been developed to provide comfortable, but not luxurious, surroundings and an architectural background felt to be of therapeutic value to patients.**

**AWARD CITATION — Health Cat gory. Alcoholic Rehabilitation Cente Avon Park; Sherlock, Smith & Adam Architects - Engineers, Heim & Hei Associated Architects.**



# New Notes On Progress

**From an address, delivered by PAUL RUDOLPH, at the Progressive Architecture Award dinner, held January 14th at the Hotel Plaza, New York.**

PROGRESSIVE ARCHITECTURE'S Second Annual Design Awards Program is, to a degree, a barometer of current advanced Architecture thinking as applied to buildings scheduled for construction. It is often easier to determine the architect's true intents and aspirations at the sketch stage, for he is still able to indulge in certain follies which later may have to be further resolved. Nevertheless they are often nearer the truth, as he sees it.

If this Design Award Program is indeed symptomatic of our present day attitudes, then one concludes that, for our profession at least, a new tradition has indeed been established. There are striking similarities in spirit and intent in almost all the buildings selected. Thirty of the 34 awards utilize regularly spaced structural systems thereby freeing the interior arrangement. The linear qualities inherent in such cage-like construction is usually emphasized and is largely the means of organizing and disciplining the designs.

It is worth noting that a recreation building, a residence and a war memorial are symetrically organized; the remainder asmetrically. Nine of the awards utilized exposed systems of bents but little structural exhibitionism is seen; a very healthy sign.

Cantilevers played an important role in 24 of the 34 designs. In two of them whole floors were cantilever, utilizing the walls as the stressed members. The whole emphasis on lightness and elegance is evident in all the designs and represents a complete reversal of the accepted traditional idea that a building must look strong before everything else.

However, the paucity and limitation of spatial concepts to be utilized is extremely disappointing. Laymen almost never demand that their structures be clearly expressed, but they often describe in eloquent terms architectural space and particular psychological implications desired. The layman seems more knowing about these matters. This current architectural limitation is evident by the lack of interest in handling natural light. There are all too often interior spaces which are merely flooded with light without controlling it psychologically or physically.

In other great periods a new architecture has been formulated and quickly spread to other regions, taking on regional characteristics of the new area. Undoubtedly we are in such a period today. However, one detects few regional overtones in the 34 design winners. New Jersey is remarkably like Oklahoma.

Does all of this mean that these designs are based primarily on cliches? Not at all. They represent a sincere search towards enriching today's architecture. A few months ago there appeared in the Architectural Review a brilliant article by J. M. Richards entitled "*In Defense of the Cliche.*" He said: — —

"*In the fine arts it may be necessary for each man to create his own revolution and thereby justify himself as having something personal to say. But in architecture what the architect has personally to say must, in most cases, be subservient to what the building has to do and the part it has to play is the larger prospect for example, in the design of a town, which is the sum of many architects buildings. In normal times that goes without saying. But at this moment architecture so sorely*

*needs its plagiarists that the value of not being a genius needs stating afresh.*

*"Architecture cannot progress by the fits and starts that a succession of revolutionary ideas involves. Modern architecture brought release from the restrictions of an archaic ready-made style. But the freedom it also brought—freedom to plan in all three dimensions and to create new aesthetic values from the exploitation of new techniques—though a source of inspiration to the imaginative design, left most architects up in the air. Design of this kind looked easy to do; but just because of the absence of rules it was particularly difficult to do well. Suddenly, anything was possible; and quality in modern architecture suffered accordingly."*

In one sense any classical building with its columns, capitols, porticoes and window architraves is a collection of cliches. The cantilever, the superstructure perched on pilotis, the glass enclosed staircase tower, the ribbon window are legitimate expressions of our structural methods that in the last thirty years have added so much to the architects repertoire.

The cliches, in their proper role, are not merely a means of appearing up-to-date, but a means of insuring a civilized standard of design—even in the absence of genius—by providing the architect with a range of well-tried, culturally vital forms and motifs to convert the passive act of plagiarism into the creative act of building up and systematically enriching an architectural language appropriate to our times. This is bound to be a slow and painstaking business.

Perhaps the most important single aspect of these awards as a group is the apparent lack of interest in the environment in which the building is placed and the particular role it plays in the city as a whole. Only 6 of the 34 awards, at least as presented, indicated anything at all of the character of the building's environment or surrounding structures. This continual thinking in terms of individual buildings as gems unrelated to earlier works is disasterous, creating cities whose buildings tend to brutalize, rather than refine.

A truly successful building must be related to its neighbors in terms of scale, proportions, the space cre-

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# How Safe Is Your Business?

**Anyone can sue you. But the proper kind of an insurance program can offer protection against many kinds of dire results according to the experts. One of them, PHIL C. GALLAGHER, Vice President of D. R. Mead and Company, discussess here the insurance needs of practicing architects -- from the tyro to the retired.**

Adequate insurance coverage doesn't cost much for any architect's office. Though it may seem like a big item for a young man just starting in practice, records show that insurance has often spelled the difference between ultimate business success and immediate failure. And, if a well-rounded insurance program for an architectural office is regarded as a necessary business expense, budgeted and paid regularly, it becomes no more burdensome than any other regular expense item—office rent, for example.

Like rent, costs of insurance will vary with individual offices. Some need extensive coverage. Others may need comparatively little. But all need some.

Just what are an architect's insurance needs? What should the one-man office regard as the very minimum coverage for safety? What does an office require as it grows to include a staff and, later, one or more active partners? What kinds of insurance should an architectural office regard as absolutely essential for good business conduct?

For the young man who has just started his professional life with his office in his own home, personal life insurance must certainly be assumed. And we'll assume he has it in sufficient volume under the terms of a flexible program to provide his family with reasonable minimum coverage.

The first *business* coverage, he needs is a liability contract. He needs this even if the home containing his office is itself covered with a comprehensive personal liability contract. Isurance men know this policy as "Owners', Landlords' and Tenants' Public Liability Insurance," and it offers protection against the claims of someone who has tripped over an office rug or fallen up the office steps.

It protects the young architect from business action. It pays, on his behalf, sums for which he would be legally liable as a result of occupying his own business office. And it costs about $10 per year for a coverage of $5,000 for each person and $10,000 for each accident.

These limits can be increased to any amount. Florida courts have, in the past, awarded high judgements in public liability cases; and for this reason insurance men recommend high limits of liability. The difference between a $5,000 and $10,000 policy and one with coverages of $100,000 and $300,000 would, in a small office, probably amount to only an additional $10 to $15. By doubling the premium, you can substantially increase the limits at any time.

Next, of course, the one-man office needs fire insurance. It's the least expensive type of general coverage for the contents of an office and will pay up to the policy limit on all losses caused by the peril of fire. Cost varies between $1.60 and $3.60 per $1,000 of insurance per year. A policy can be written for a 5-year period, thereby saving a year's premium; or for a 3-year period, saving a 6-month's premium.

In addition, a theft policy could be written for a nominal premium; or a robbery policy could be written for even a less charge. The cost would vary from $10 or $15 to $50 or $75. Depending on the amount of premium, coverage would be about $500 at the lower end; and the higher premium would cover protection up to several thousand dollars.

There is other insurance that even a young architect should have. As a professional man, he earns his living from fees, not from a dependable salary. His income depends on his own efforts; and if sickness or accident occurs, not only do expenses mount, but in addition, income often stops. It's just good business to protect himself from such possibilities.

First, he should protect himself against injuries caused by accidents. An accident policy is usually written with a principal sum amount and includes a death clause so that a beneficiary receives money should an accident prove fatal. It also contains clauses providing fixed sums for losses of arms, legs, eyes etcetra. The accident policy can be, and very often is, extended to provide reimbursements for medical expenses, hospitalization and even illness.

These two protections—accident and illness—won't provide income lost by being away from work. They merely reimburse the architect for the expenses that accident or illness involve. Sometimes such reimbursement is 100 per cent of these expenses; but, depending on the policy, it's more likely to be 60, 75 or 80 per cent.

To cover loss of income the architect needs a policy that will indemnify him each week or month he's away from work—anywhere from a few months to even life. Naturally, premiums are lower if the policy provides only indemnity for an accident. But it may be extended to cover indemnity for loss of income through illness also. And it can be written on a cancellable or non-cancellable basis. A non-cancellable insurance

contract is one the company cannot cancel unless the assured fails to pay the premium.

Costs for such contracts vary considerably depending on circumstances and conditions. As an example, an individual policy for a man aged 30 to provide a lifetime income up to $400 per month with a $20,000 accidental death benefit clause would run about $250 a year. However, some companies provide group insurance giving health, accident and hospitalization coverage and providing weekly indemnity up to $75 per week. The premium for such a group-insurance contract would be lower, naturally. It would be estimated as about $150 per year.

Beyond our hypothetical one-man office, other forms of insurance coverage are now found necessary. For example, when any firm has three or more employees, it comes under the Workmen's Compensation Act of Florida.

That Act provides that all such employees must be insured against accident arriving out of, or during, the course of employment. Coverage consists of medical expenses as a result of accidents and a weekly indemnity to the extent of $35 for the time an employee is away from the office after a 4-day waiting period.

This doesn't cover the architect himself, of course; only his employees. He is compelled to carry the insurance under the Florida state laws. But the rate is nominal—only 11 cents per $100 of payroll per year. The form is standard and can be written by any insurance agency.

In a larger office it's most important to provide protection against accidents arising out of the use, ownership or maintenance of automobiles. If you run a one-man office, presumably you own a car covered by an adequate automobile insurance policy. You use it yourself and your policy protects you. But when you employ people, others may use your car; and you should now protect yourself with non-ownership and hired car coverages.

An employee of any architectural firm is an agent of his employer. If he has an accident which is his fault, the architect himself can be named and held responsible in the

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## Business Safety . . .

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suit, since the employee was acting on his behalf. This coverage is not expensive. It would add only about $30 per year to the cost of the owned automobile coverage which is the same as if there were no non-owned exposures. Naturally, the premium increases somewhat as the number of employees who are to use automobiles in connection with the firm's work increases.

As an architectural office expands, there may be real need for insurance protection of valuable papers or drawings. A valuable papers policy protects against loss of, damage to, or destruction of such things as books, records, drawings, abstracts, deeds, mortgages, manuscript documents. The policy is much broader than a fire policy and rates are consequently higher. They depend on location of the office, its condition and the actual amount of coverage needed. Premiums would vary between $50 to $200 annually.

In any architectural office that involes a partnership, business life insurance should be a part of any well-rounded insurance program. It provides for the liquidation of the interest of any partner at death. The simple method is to draw up a buy-and-sell agreement wherein the partnership agrees to purchase the interest of the deceased partner and each partner agrees to bind his heirs to sell their interests.

In a professional activity like architure, the worth of the business is sometimes difficult to establish. Physical assets are usually not large: and personal abilities and worths may vary. One plan is to provide insurance sufficient to cover a partner's income for a stated period of years. Under the modern method of purchase, the insurance is applied for and owned by the partnership as an entity.

Some agreements also make provision for the disability of a partner. Here, health and accident insurance is purchased. In the event of a disability, half the income payable goes to the assured. The other half goes to the firm as a sinking fund or equity to purchase his interest.

## He Liked the British . . . And They Liked Him!

Members who met with Mr. John Stetson, official delegate of the American Institute of Architects, and his charming wife at the Torquay Conference will be interested to learn that they found the proceedings and functions both pleasurable and enjoyable. Mr. Stetson writes in the *A.I.A. Journal*: 'The paper titled "Materials and Techniques" was very thorough and more interesting than those we usually produce. The discussion proved beyond a doubt that the British architect is anything but stuffy. Our meetings need the wit and humour therein produced.' Of the Conference dinner he said: 'This formal dinner far exceeded any it has been my pleasure to attend at our Conventions. The speeches were short, and the toasts often." He concludes his report with, 'It was a pleasure to serve as a delegate of the A.I.A. and it is highly recommended that all and any American architects pay a visit to the R.I.B.A. building if and when in London.'

—*From the Journal*, R.I.B.A.

## News & Notes

(Continued from Page 9)

JAMES POWNALL and COURTNEY STEWART, have formulated with the Ft. Lauderdale *Daily News* a program that will bring architects local publicity and should make the newspaper-reading public more aware of architects services. The newspaper will ask every Chapter member to submit sketches of one or more small houses in the $12,000 to $15,000 class. Four of these will be published each week and when all have appeared, the public will be asked to vote for the one it thinks is best. That house will then be built and paid for by the *News*, which will also pay the architect eight per cent of the cost for complete plans and supervision.

The houses are to contain about 1,100 square feet including three bedrooms and two baths. Winner of the program will be announced at the Broward Builders' Exchange Home Show the first week in March.

### Daytona Beach

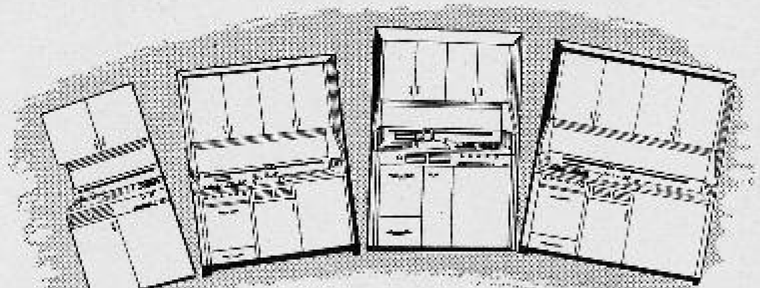
Officers for 1955 were incorrectly listed in the report of Chapter elections published on page 10 of the January issue of *The Florida Architect*. The listing should have read as follows:

President .............. DAVID A. LEETE
Vice-President .....JOEL SAYERS, JR.
Secretary ........ CRAIG J. GEHLERT
Treasurer.........HARRY M. GRIFFIN
Executive Committee: DAVID A. LEETE, JOEL SAYERS, JR., CRAIG J. GEHLERT, C. MEDWIN PEEK, WILLIAM R. GOMON.

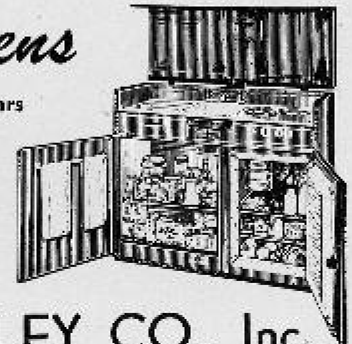
### Building Officials School

Architects who have had a closer than usual contact with city building officials may wish to pass on this information to local building department personnel. During the week of March 6-11 a Building Official School will be conducted on the campus of the University of Florida at Gaines-

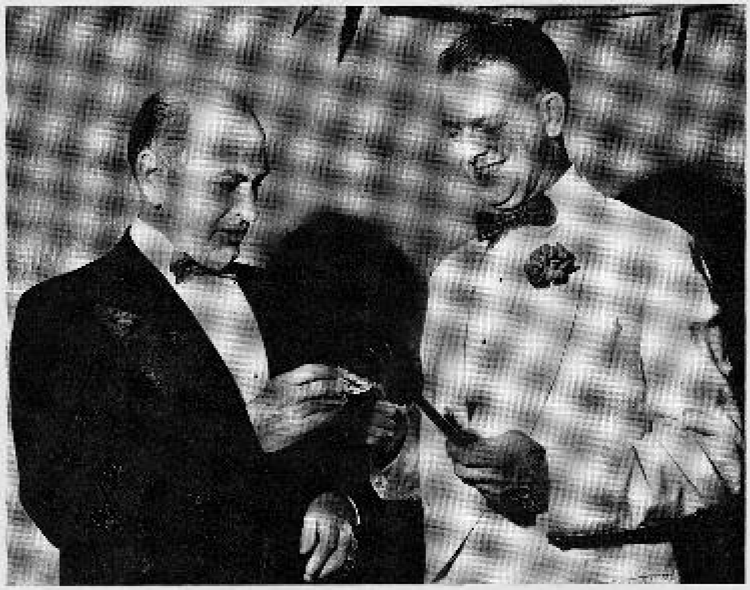
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## Guess Who's The In-Coming President ?



**Sam Kruse smilingly accepts a slick new gavel as symbol of his installation as Florida South's new President. Retiring President Edwin T. Reeder appears somewhat bewildered at what looks like a piece of folding money.**



### News & Notes

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ville. Highlights of the program as now tentatively planned are:

*Monday, March 7*—Trends in City Growth; Zoning and Planning; Principles of Management; Personnel Administration.

*Tuesday, March 8*—Field Inspections; Organization of the Building Department.

*Wednesday, March 9*—Design and Use of Wood Columns and Beams; Masonry and Concrete.

*Thursday, March 10*—Soil Testing; Slide Rule Instruction; Plan Checking; Building Department and the City Administration; Building Department and the Public.

*Friday, March 11*—Licensing and Examination of Contractors; Permits, Fees and Schedules; Enforcement Procedures.

Information regarding final programming, location of the course, fees, etc., can be obtained by writing to Dean William T. Arnett, College of Architecture and Allied Arts, University of Florida, Gainesville.

#### Chamber of Commerce

President Gamble recently received a letter from the headquarters of the Florida State Chamber of Commerce with respect to greater participation of architects. At the present time, there are but four practicing architects in the State Chamber of Commerce. Yet membership in it is open to all registered architects in good community standing. Dues are said to be only about $25 annually.

John Stetson, one of the Chamber's nine architect members members, says that the service obtained from his affiliation is worth much more than the yearly fee involved. He cites an almost constant stream of helpful economic information to his office. Also, the State Chamber maintains an extensive research organization with facilities for gathering facts which can be called on by architects as needed.

## By-Law Changes

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"(a) The membership of the Executive Board shall consist of the same officers, with the same terms of office, as of The Association, the immediate Past President of the Association, *and one or more Directors elected from each corporate Chapter of The American Institute of Architects as provided in these articles.* Directors shall be Corporate Members of The American Institute of Architects."

10. Following Paragraph (a), Section 1, Article VI, add a new paragraph as follows:

    "*(b) Each Florida Chapter having up to 19 Institute Members, as listed in the current Membership Directory of The Institute, shall have one Director. Each Florida Chapter having from 20 to 59 Institute Members so listed shall have two directors. And each Florida Chapter having 60 or more Institute members so listed shall have three Directors.*"

11. After Paragraph (b), Section 1, Article VI, add a new paragraph as follows:

    "(c) *The University of Florida Student Chapter shall be represented on the Board by a Student Representative whose duty it shall be to maintain liaison between the Association and the Student Chapter.*"

12. Revise By-Law 9 to read as follows:

    "(a) Officers shall be elected at the annual meeting of the Association by a majority vote of the Corporate Members present at said meeting."

    "(b) *The Vice-Presidents, one from each section, shall be designated as First, Second, and Third Vice-Presidents by ballot at the Annual Meeting.*"

    "(c) The Directors, *one or more from each corporate Chapter as provided above,* shall be elected by each Chapter at its Annual Meeting. An Alternate Director, *one for each Director,* shall be elected by each Chapter at its Annual Meeting to function for the Director in case of his inability to serve."

## Notes on Progress

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ated between the buildings and, most important of all, in defining and rendering eloquent its role in the whole city scheme. Should we not always indicate graphically the relationship of each design to the larger picture? Buildings such as governmental structures, religious buildings, gateways to the city should serve as focal points in our cities and could undoubtedly indulge in certain excesses while buildings for commerce, housing, finance, administration, should not dominate our environment.

Just as the 19th century architects showed so little regard for construction, we 20th century architects tend to disregard our role in the city scape. Indeed, the lack of interest and understanding between architecture and planning is underlined by this awards program. The editors of Progressive Architecture start their introduction for the awards program with the following statement: "*The next half century will surely bring a more intensive exploration of both architecture and city planning to satisfy our needs for civic beauty and order.*" As long as buildings are presented as separate entities, we do not make contributions to "civic beauty and order."

Drastic steps must be taken. Every building, no matter how large or small, is a part of a greater whole; and the architect preforce participates in planning. Our professional journals are, to a considerable degree, a prime source for the architectural student and, as such, have a responsibility in presenting executed, as well as projected buildings, in relationship to their neighbors—not merely as isolated gems. Park Avenue, just as every corner crossroad in the land, is being rebuilt in a fragmented way.

We all recognize that strict functionalism does not satisfy the need for the "*sense of symbolism, the lasting monument, the vital ideas and shared emotions that is part of architecture's historical function to perform.*" In this collection one finds symbols used three times (always a cross), while two utilized sculpture and two painting. One understands the difficulties, but it is undoubtedly up to the architect to lead the way.

# Producers' Council Program

Many of Florida's architects will pleasantly remember ELLIOTT C. "JACK" SPRATT, secretary of the Hillyard Chemical Company, as a long-term member of the Producers' Council and that body's genial and efficient president last year. As of January first, the presidency changed hands; and Mr. Spratt was succeeded by WILLIAM GILLETT, vice-president and director of Detroit Steel Products Company.

Florida industry is represented on the Board of Directors of the national Producers' Council organization by M. D. EBERT, vice-president of Gate City Sash & Door Co., of Ft. Lauderdale.

In Jacksonville the local Producers' Council group gave their annual party for architects on Friday, January 21, at the Mayflower Hotel Roof Garden. In spite of the fact that several other affairs necessarily shared the spotlight on interest at the same time — one of them being a symphony concert — attendance, which was strictly on invitation, was good. The party committee, comprising WALTER J. BALDWIN, JR., president; GEORGE P. COYLE, vice-president, and DEAN M. JOLLEY, secretary-treasurer, estimated the roster of guests at about 120.

This get-together of architects and Council members in January corresponds with the Christmas party of the Miami chapter. The later date was chosen last year for Jacksonville to avoid conflict with the many affairs of the holiday season. It worked so well that it will probably become a pattern in the future.

In Miami, the local Chapter held its regular monthly business dinner-meeting on January 25 at the Seven Seas Restaurant. Most of the business was concerned with reports of committee chairman — NICK NORDONE reporting over 300 at the annual Christmas party and JOHN R. SOUTHWOOD, on membership, indicating an increase of six for the Chapter's roster.

In addition, the Chapter unanimously endorsed the construction of a new building for the College of Architecture and Allied Arts at the University of Florida and telegraphed the action to ALFRED B. PARKER, the F.A.A.'s representative on the subject at the appropriations hearings of the Legislature at Tallahassee.

Miami Chapter treasurer, OTIS F. DUNAN, has been named president of the Greater Miami Manufacturers' Association. He also has a new business telephone number, for the Dunan Brick Yards, which he heads, recently moved from the banks of the Miami River to a new yard and office building in Hialeah.

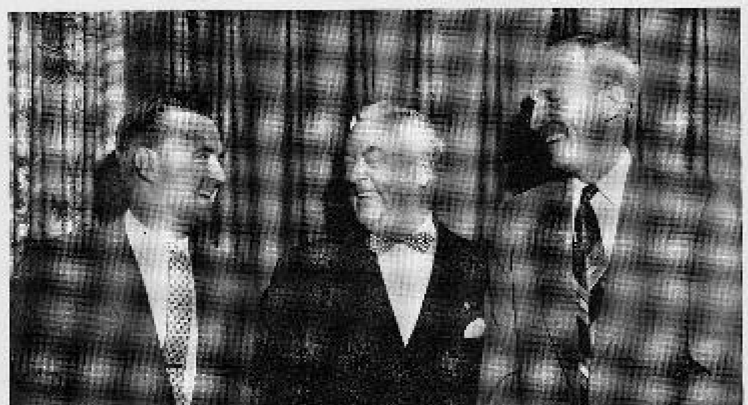


Photo by Gary D. Hunter

**In character with the jovial spirit of the Jacksonville Producers' Council Annual Architects' Party are, left to right, Dean M. Jolley, sec'y-treas., George P. Coyle, vice-president and master of the evening's ceremonies, and Walter J. Baldwin, Jr., president.**

# The Florida Architect

February
• 1955 •



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Official Journal

FLORIDA ASSOCIATION OF ARCHITECTS
AMERICAN INSTITUTE OF ARCHITECTS

